

June 1989
\$2.00

L.A. ARCHITECT

Architecture
for Soviet
Children

Page 6

Learning
from
Kawasaki

Page 5

Impact of
AUMIP

Page 8

Installation view of
pavilion #3, Architecture
Tomorrow, Franklin D.
Israel (photo courtesy of
Walker Art Center). See
page 1.

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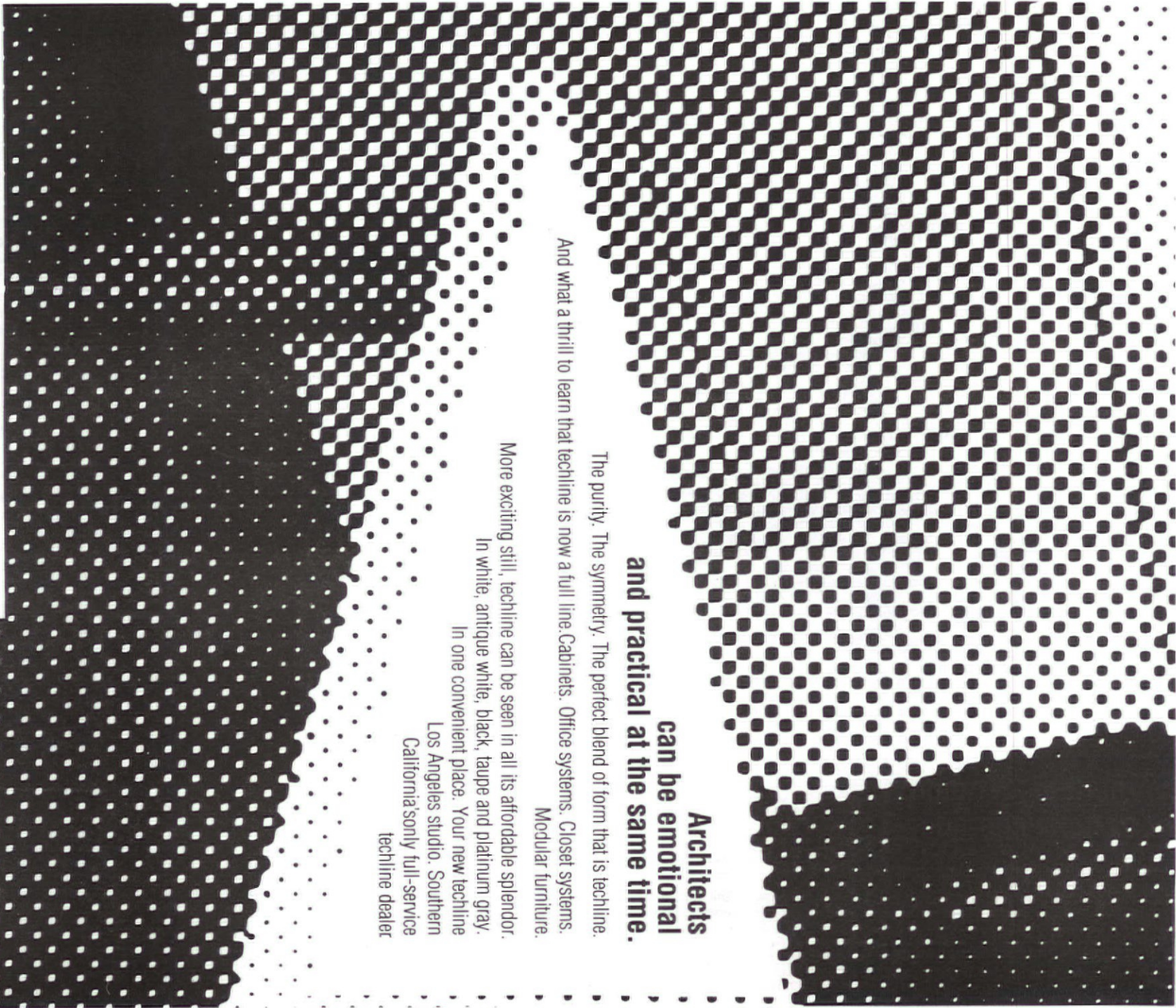
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JUNE

Monday 5

Tuesday 6

Wednesday 7

Thursday 8

Friday 9

Weekend

AIA/LA Board of Directors Meeting

5-7 pm. For location, call (213) 659-2282.

Fire and Life Safety

1989 CALE Exam Seminars, USC Harris Hall 101, 7-10 pm. Call (213) 659-2282.

Dialogue on Creative Development

Wayne Ratkovich and Ned Fox, SCI-ARC Main Space, 8 pm. Call (213) 829-3482.

Managing the CADD Process

AIA/OCC Seminar, Anaheim Marriott, Salon C, 7:30am-9:45am. Call (714) 557-7796.

Site Design

AIA/OCC 1989 CALE Exam Seminars, 3840 South Plaza Drive, 7 pm. Call (714) 557-7796.

A/E's and Government Cities

Sponsored by the National Institute of Building Sciences, Anaheim Marriott. Call (202) 347-5710.

Professional Practice Committee

Roland Wiley, AIA speaks on his practice, Pacific Design Center, Rm 259C, 5:15-6:30 pm. Call (213) 394-7888.

Health Committee Meeting

3:30-5 pm. For location, call (213) 659-2282.

The Wright Tradition: Three Generations of Organic Architecture

Lecture by Eric Lloyd Wright sponsored by LA Conservancy, Moseley-Salvatori Conference Center at Good Samaritan Hospital, 7:30 pm. Call (213) 623-CITY.

R.M. Schindler, beach house for Philip Lovell, Newport Beach, 1926.

Monday 12

Tuesday 13

Wednesday 14

Thursday 15

Friday 16

Weekend

Urban Design Committee Meeting

6 pm. Call (213) 659-2282 for location.

Associates Board Meeting

6:30-9:30 pm. Call (213) 659-2282 for location.

The Italian Manifesto: The Culture of Nine Hundred and Ninety Nine Cities

International design conference through June 18, Aspen, Colorado, \$475. Call (303) 925-2257.

Site Analysis #1

1989 CALE Exam Seminars, USC Harris Hall 101, 7-10 pm. Call (213) 659-2282.

Book Signing

Sam Hall Kaplan signs *LA Follies* at Samuel French Bookstore, 11963 Ventura Bl., Studio City, 7-9 pm.

Datacad Users Group

San Fernando Valley Chapter Office, 7 pm. Call (818) 781-7100.

The Dada and the Surrealist Word-Image

LA County Museum of Art exhibit through August 27. Call (213) 857-6111.

American Extravaganza of the 1930s

Lecture and exhibit, rare posters from major events held in the US in the 1930s, Turner Dailey Gallery. Call (213) 931-1188.

Saturday 17

ALS Design Seminar

Viscount Hotel, LAX, 9750 Airport Boulevard, 9 am-5 pm. Call (213) 208-7112.

Spring Street: Palaces of Finance

LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Specifications

1989 CALE Exam Seminars, USC Harris Hall 101, 8:30-11:30 am. Call (213) 659-2282.

Monday 19

Tuesday 20

Wednesday 21

Thursday 22

Friday 23

Weekend

Responsive Energy Technologies Symposium & International Exposition

Through June 22, Santa Clara Convention Center, call (213) 373-1981.

Architects in Government Committee Meeting

5-7 pm, 1425 S. San Pedro St., #404. Call (213) 659-2282.

Building Design Exam Techniques

1989 CALE Exam Seminars, USC Harris Hall 101, 7-10 pm. Call (213) 659-2282.

Professional Practice Committee

Francis Krahe speaks on lighting design, Pacific Design Center, Rm 259C, 5:15-6:30 pm. Call (213) 394-7888.

CCAIA Exec. Comm. Meeting, Los Angeles

Call (213) 659-2282 for time and location.

CCAIA Board Meeting, Los Angeles

Call (213) 659-2282 for time and location.

Women in American Architecture, 1888-1968

Opening reception 6-9 pm. Exhibit runs through July 28, Pacific Design Center, Monday through Friday, 9am-5pm. Call (213) 657-0800.

1989 Training Institute for the Built Environment Education Program

Through June 25, Cosumnes River College, Sacramento. Call (916) 448-9082.

Saturday 24

Mock Building Design Exam

1989 CALE Exam Seminars, USC Studio Watt Hall, 7 am-8:30 pm. Call (213) 659-2282.

Creative Uses of Concrete

AIA/LA seminar at Museum of Contemporary Art, 8 am-12 noon. Call (213) 659-2282.

LA 2000 Roundtable

Co-sponsored by LA Architect and the Urban Design Committee. For location and time, call (213) 659-2282.

Sunday 25

Croquet Classic

Hollyhock House, Barnsdall Art Park, 1:30-6 pm. Call (213) 662-7272.

Monday 26

Tuesday 27

Wednesday 28

Thursday 29

Friday 30

Emmet Wemple, FASLA

Lecture and reception, sponsored by Harvard University Graduate School of Design Alumni Council and The Architectural Foundation of Los Angeles, Inner Peristyle Garden, J. Paul Getty Museum, 6:30 pm, \$15. RSVP to AFLA, Executive Management, 2550 Beverly Boulevard, Los Angeles 90057.

Building Performance and Regulations Committee

5-7 pm. For location, call (213) 659-2282.

Site Analysis #2

1989 CALE Exam Seminars, USC Harris Hall 101, 7-10 pm. Call (213) 659-2282.

Building Design Preliminary Instruction

AIA/OCC 1989 CALE Exam Seminars, 3840 South Plaza Drive, Santa Ana, 7 pm. Call (714) 557-7796.

Business Development

Seminar by Joanna Craig, Huntington Beach Central Library, Golden West and Talbert, 10 am-1 pm. Call (714) 960-6801.

Janice Kay Batter, Batter Kay Associates, Inc., Serpentine Solar House, Del Mar, California, 1983.

LOST IN THE ARCHIVES

R.M. Schindler, Architect 1887-1953, by August Sarnitz, Rizzoli, New York, 1988, 224 pages, \$35.

Across the arroyo from Richard Neutra's Lovell Health House in Los Feliz is 2673 Dundee Place, one of Schindler's nearly unknown residences. A few years ago, some friends and I glimpsed its tiled roof and what appeared to be factory sash windows, and went in search of the house. The owner, who invited us in, told us that the hipped tiled roof had been required by code and that Richard Neutra had collaborated with Schindler on the gardens. Each interior level change revealed a surprise: a curved living room ceiling; a staircase that concluded at a Chinese-red front door; a long master bedroom wing and sleeping porch which seemed to cantilever over Griffith Park. We felt like we had found a missing house.

I was hoping to find more information about this house in August Sarnitz's *R.M. Schindler, Architect, 1887-1953*. Unfortunately, the book contains only a detail of the living room and a record of the house in the inventory of Schindler's work, but no provocative discussion about the unusual spaces in this or any of his other residences. This addition to the Schindler literature adds little to our understanding of the cultural milieu in which Schindler worked, or how his concepts of space evolved. Neither does it include arguments about the relative strengths of his different periods.

Esther McCoy's various writings on Sch-

indler, David Gebhard's monograph and Dominique Rouillard's *Hillside Homes* have spoiled Schindler aficionados. When Rizzoli translated August Sarnitz's *R.M. Schindler Architect 1887-1953*, they gave the American audience few new ideas. The lengthy essays are dull and factually inaccurate, the photographs while plentiful, are poorly chosen and cropped, and the plans are poorly reproduced. However, the work makes up for its lack of theoretical and aesthetic content with archival material including a complete directory of built works, an extensive bibliography, and reprints of articles and speeches.

The book's subtitle, *A pupil of Otto Wagner Between International Style and Space Architecture*, promises a theoretical work which will carefully explore Wagner's influence and explain how Schindler developed his own theories. However, I was unable to unearth any theoretical message. The first essay is dense, disorganized and inaccurate. The second essay is really a bibliographic guide through Schindler's written work.

In discussing Schindler's own communal house with the engineer Clyde Chase, Sarnitz fails to note that a home for two families with a shared kitchen and without real bedrooms was a radical idea for Los Angeles in 1921. The connection between the individual, his clients and his building is not to be found.

The book would benefit from greater analysis of individual projects and less descriptive narrative. Sarnitz lists Schindler's hillside homes with hardly a mention of their character and no reference to Rouillard's work (published in French by 1984) which reveals so much about Schindler's genius with form on hill sites. Sarnitz goes to some trouble to examine the care Schindler put into the Lovell Beach House module design and the proportional analysis of the north elevation and floor plan which bear this out, however it is only the beginning of an analysis.

He goes on to devote one sentence to Schindler's break with Neutra and the economic impact of the Depression. It is hard

to believe that a major new work on this topic would not investigate both areas as important influences in that architect's development.

In discussing Schindler's critique of the Modern Movement, Sarnitz places the Bay Region Style as another critical voice. Although this argument may have merit, Sarnitz's research is sloppy. He claims that William Wurster and Harwell Hamilton Harris were the best known representatives of this style. While Wurster played a significant role in the development of the Second Bay Region Tradition, Harris built no more than a half dozen homes in Northern California, and only his Havens House (photographed by Man Ray) was widely published. Sarnitz further claims that the Bay Tradition was related to Jugendstil and Art Nouveau and, misspelling the name of Wurster's partner, Don Emmons, that Wurster's firm created a "Maybeck Redwood Tradition", which is not the case at all.

Over 180 black and white photographs in the "Representative Buildings" section are of varying quality and questionable placement, and the plans are often unreadable. The few professional photographs indicate that Schindler's buildings were frequently made of inexpensive materials which he made no attempt to hide. Unlike Neutra, however, Schindler did not design his buildings to fit into a style, a photograph or a magazine.

Recently, I visited Schindler's Lovell Beach House. Charles Moore's description in *The City Observed* was helpful, but he did not mention the surprising green and blue color scheme. The original color scheme, sand-colored concrete and wood with white painted plaster, was buried in one of Sarnitz's essays. *R.M. Schindler Architect 1887-1953* supplied the facts to look carefully at a Schindler landmark, and therein lies its value.

Kenneth Caldwell

Mr. Caldwell, *LA Architect's* new Books Co-Editor, is the Communications Manager at Albert C. Martin & Associates.

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site generator powered by natural gas, which is converted to clean-burning hydrogen before its ignition in the fuel cell. Rather than going up a flue, the generator's waste heat warms the hot water tank and the boiler, supplying the building's heat.

For office and retail buildings, indirect sources are the major cause of pollution. The most important indirect source is the exhaust from employees' motor vehicles. Motor vehicles alone account for 90% of the carbon monoxide, 70% of the nitrogen oxides and 50% of the reactive organic gases that degrade Southern California's air. "With the implementation of Regulation 15, the AQMD has done more than promote ridesharing," said Greg Martinson, AIA, Design Director at the Nadel Partnership. "Regulation 15 also affects the design of parking structures at office buildings. In the near future, fewer parking spaces will be provided relative to an office's floor area than is customary today, and more 'priority' spaces will be reserved for vanpool and carpool vehicles, plus bicycles."

Although Regulation 15 is a major step toward the reduction of indirect sources of Southern California's pollution, the AQMD is preparing other far-reaching regulations and recommendations for counties and municipalities. "We've only seen the beginning of the AQMD's pollution-fighting action," stated Norton Younglove, Chairman of the Board of the AQMD and a member of the Board of Supervisors of Riverside County. "One of the many requirements we may see in the future is increased 'in-house capability' for all major office complexes. In other words, developers will be encouraged to include daycare centers, restaurants, small markets, drug stores and other on-site amenities in large office projects so that employees will need to make fewer side trips between home and work--thereby reducing overall air pollution and congestion, not to mention increasing the employees' quality of life."

The AQMD also plans to encourage companies to enact "flex-time" programs in which many employees work during off-peak hours. "Instead of everyone arriving

at eight o'clock and leaving at five," explains Younglove, "employees will be coming and going at all hours of the day and night, with only 30% to 40% of an office's floor space in use at any given time." With employees entering buildings during nighttime hours, card-operated security systems, which provide round-the-clock protection without requiring round-the-clock security guards, will become increasingly common. Because employees would be using only a fraction of the total available floor area during off-peak hours, heating, air conditioning and lighting systems would also need to be highly adjustable. Instead of using ventilation systems which operate with a single on/off switch, each floor's ventilation would be individually controlled either by employees or by a central computerized network.

To further reduce automobile-generated air pollution and congestion, the AQMD will promote increased "telecommuting". Modem pooling will allow employees at separate locations to simultaneously work on the same project at their computer screens. Teleconferencing will allow executives in separate facilities to conduct meetings without traveling to a single site.

"In the future we will have more advanced voice/video technology, teleconferencing and work-at-home stations," explains Andy Watson, Senior Vice President and Managing Director at Syska and Hennessy, a Los Angeles engineering firm specializing in mechanical, electrical and electronic systems. "If the telecommunications infrastructure is inadequate or inflexible for tomorrow's technologies, the building owner will need to tear out walls and re-install an up-to-date telecommunications infrastructure at great cost and tenant inconvenience, in order for the property to remain competitive in the leasing market. If the AQMD is serious about promoting high-tech alternatives to automobile commuting, the trend toward high-tech communications is bound to accelerate."

In addition to regulating building design and construction throughout Southern California, the AQMD also proposes to reduce

the "jobs/housing imbalance" by influencing the location of office and industrial buildings. The shortage of employment opportunities in outlying suburbs which forces residents to make long pollution-generating drives to work and, conversely, the surplus of jobs in other parts of Southern California that causes traffic congestion during peak business hours is a major cause of the region's air pollution. The proposed "new source review" program will grant the AQMD the power to control building permits for all direct sources of pollution within its jurisdiction.

Developers' proposals would be rated by a comprehensive point system based on a development's location in relation to the labor force, and design features which might mitigate direct and indirect pollution emissions. For example, a proposed office complex in a "jobs-poor/housing-rich" area like San Bernardino County would be able to obtain a permit easier than a project in a "jobs-rich/housing-poor" area like West Los Angeles or Irvine.

Although some of Southern California's developers, architects and builders may resist such sweeping changes, the AQMD enjoys widespread popular support because environmental protection has become a mainstream political force in California. In order to prosper, Southern California developers and architects must work with air quality experts, civil engineers and environmental consultants to formulate strategies responsive to the AQMD's new powers and regulations.

Once again, California has become a trendsetter for the nation's real estate development industry. When the Environmental Protection Agency imposes similar pollution controls on other metropolitan areas, developers nationwide will also have to construct such environmentally sensitive "buildings of the future".

Herbert Nadel, AIA

Mr. Nadel is President of the Nadel Partnership, an architecture firm with offices in West Los Angeles and Orange County.

Continued from 5

centers. Extension festivals included plans for retrofitting an old oil tanker which would then make ports-of-call around the world, linked by telecommunications to Kawasaki. The creation of an international festival network would promote cultural exchange and travel.

We envisioned the Campus City as embodying Kevin Lynch's "learning ecology" idea discussed in *A Theory of Good City Form*. We attempted to encourage the creation of a social and governmental system supporting a culture of lifelong learning in the city's physical form, institutions, and processes.

The creation of an interrelationship between business, government and an educational system has enabled Japan to educate its citizens to rapidly respond to economic and social changes. As a part of this approach, the city of Kawasaki recognizes that a lifelong educational process creates a city whose form and social welfare are continually redefined by the expression of individual and shared visions.

Like Japan, Southern California can be considered one of the world's leading economic "nations". However, we are currently developing plans to deal with immediate problems like smog and traffic congestion, without questioning how they relate to the emerging conditions of the next century. While our culture and way of life are different, studying Japan's approach may enable us to understand the challenges ahead and how to address them both individually and collectively.

Marc Futterman and Marvin Adelson.

Mr. Futterman, a Senior Urban Designer at Johnson Fain and Pereira Associates, is Co-Chair of the Urban Design Committee. Mr. Adelson is a professor at the UCLA Graduate School of Architecture and Urban Planning.

To be continued next month.



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BUILDING FOR THE FUTURE

Because of the South Coast Air Quality Management District's pending building regulations, the Southern California real estate development industry will soon undergo the most dramatic changes since the imposition of EIR requirements in the 1970s. "For the first time, the AQMD will affect what, how and where developers will build," according to Marc Grisham, Vice President of Development Services for J.F. Davidson Associates, Inc., a civil engineering firm based in Riverside. "Proposed air-quality guidelines could control not only building design and construction but also the actual location and amount of office and industrial development throughout Southern California."

"Air pollution in this district is three times above federally mandated limits," says Dr. James M. Lents, Chief Executive Officer of the South Coast Air Quality Management District (AQMD). "Pollution costs Southern California a lot in diminished quality of life and public health. To lessen our pollution problem, we've got to pass some tough rules in many areas." To thrive under these new guidelines, developers, architects and builders must study proposed AQMD regulations to effectively plan the "building of the future".

Established in 1977, the AQMD is responsible for reducing the Los Angeles area's air pollution to federal standards. Within a 13,350 square mile area which includes all of Los Angeles, Riverside and Orange Counties and the urbanized portion

of San Bernardino County, the AQMD has the power to regulate firms and activities, including real estate development, which could potentially contribute to the district's air pollution.

In the past, AQMD enforcement activities were limited to major direct sources of pollution like factories. With the passage of State Bill 151 in 1987, the AQMD received broadened powers to regulate indirect sources of pollution as well. Because of this legislation, the AQMD can now influence both "stationary sources" of pollution like factories and other commercial buildings, as well as "mobile sources" like automobiles.

The first program to arise from this legislation was Regulation 15, "The Commuter Program", which requires all firms with 500 or more employees to enact trip-reduction plans through a combination of ride-share programs, van pooling and mass transit incentives. In 1989, Regulation 15 will apply to firms with 200 to 499 employees. In 1990, it will apply to firms with 100 employees or more.

Regulation 15 represents only the beginning of AQMD's expanding enforcement activities. "The AQMD has written guidelines which it hopes will be implemented by various municipalities and counties within the air quality district," explains Grisham. "But, if that doesn't happen, the AQMD could use its own broad-based powers to guide regional development."

Some private sector air quality experts believe that the AQMD will adopt its own development regulations in the near future in order to curb pollution. According to Jo Anne H. Aplet, Director of Air Quality Programs at Michael Brandman Associates, an environmental research planning and resources management firm in Santa Ana: "If cities and counties do not adopt the indirect source measures outlined in the AQMD's draft air quality management plan by June 1990, many of these proposed regulations will probably be enacted by the AQMD on a regional basis."

To prepare for impending municipal,

county or regional AQMD regulations, developers and architects must determine how to design and construct buildings that meet these requirements. "Sources of a building's pollution emissions fall into two categories: direct and indirect," explains Dr. James M. Lents. "The 'direct' pollution primarily comes from building systems and maintenance work. The 'indirect' sources are the building's energy consumption, which causes pollution at distant power plants, and the automobiles used by employees for commuting to work."

The most common source of direct pollution comes from the architectural coatings that protect and color the facades of office, industrial and retail buildings. The solvents in many paints contain large amounts of "reactive organic gases", which are destabilized by sunlight, and then combine with nitrogen dioxide in the atmosphere to form ozone.

The Los Angeles area exceeded the federal standard for ozone on an average of 165 days per year between 1984 and 1986, more than any other metropolitan area in the nation. By regulating both architectural and industrial coatings, the AQMD intends to reduce reactive organic gas emissions by 126 tons per day within 20 years. "To replace these pollution-generating coatings, proposed AQMD regulations will require water soluble, lower solvent, and higher solid coatings," explains Randy Jones, AIA, a partner at The Nadel Partnership of West Los Angeles and Orange County. "In addition, developers may be required to use coatings that will never need to be reapplied. For example, concrete, brick and other building materials will be encouraged, because they do not require any coatings."

Another source of direct pollution at all office, industrial and retail building is boilers and water heaters, which produce carbon monoxide as a major by-product of natural combustion. In order to reduce these carbon monoxide emissions, developers may be urged to install more efficient boilers. One potential technology being studied by the AQMD is the "fuel cell". In this system, each building has its own on-

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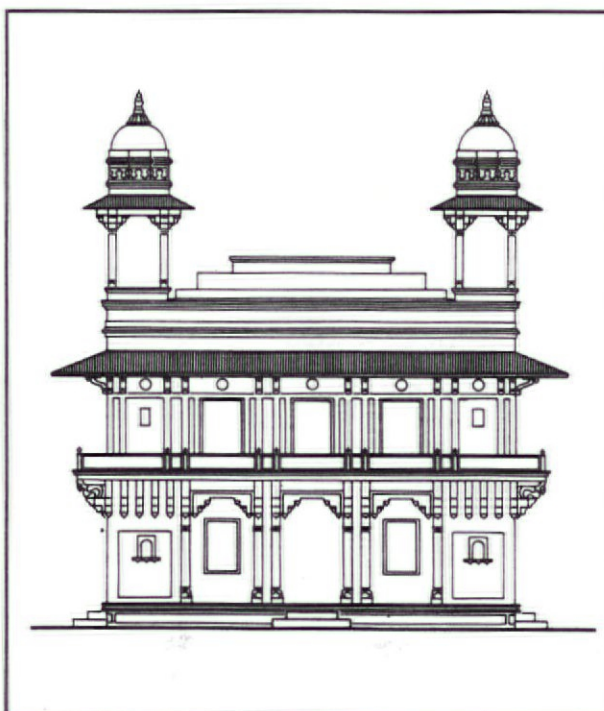
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"Alphabet", drawing by 9-year-old student.

We are always trying to reduce the age of the students to see when they begin to understand and integrate these ideas.

Do you find that children understand concepts much more quickly than grown-ups do?

The main thing is that I don't tell them about the concepts. I want them to discover the concepts on their own. It is important to give children the tools to develop their own rules or concepts, so that they can create freely.

I don't think of the school as a classical education, but as a way of helping the child to grow. We don't tell them what to do. We allow them to develop as individuals.

Students need to be able to solve a problem completely, not just work on something half way, to get the best results. It is important that they learn to formulate the

problem and go about solving it. We emphasize the importance of finishing the work.

It's interesting that you take this approach because for a long time American education for children has emphasized the process rather than the product.

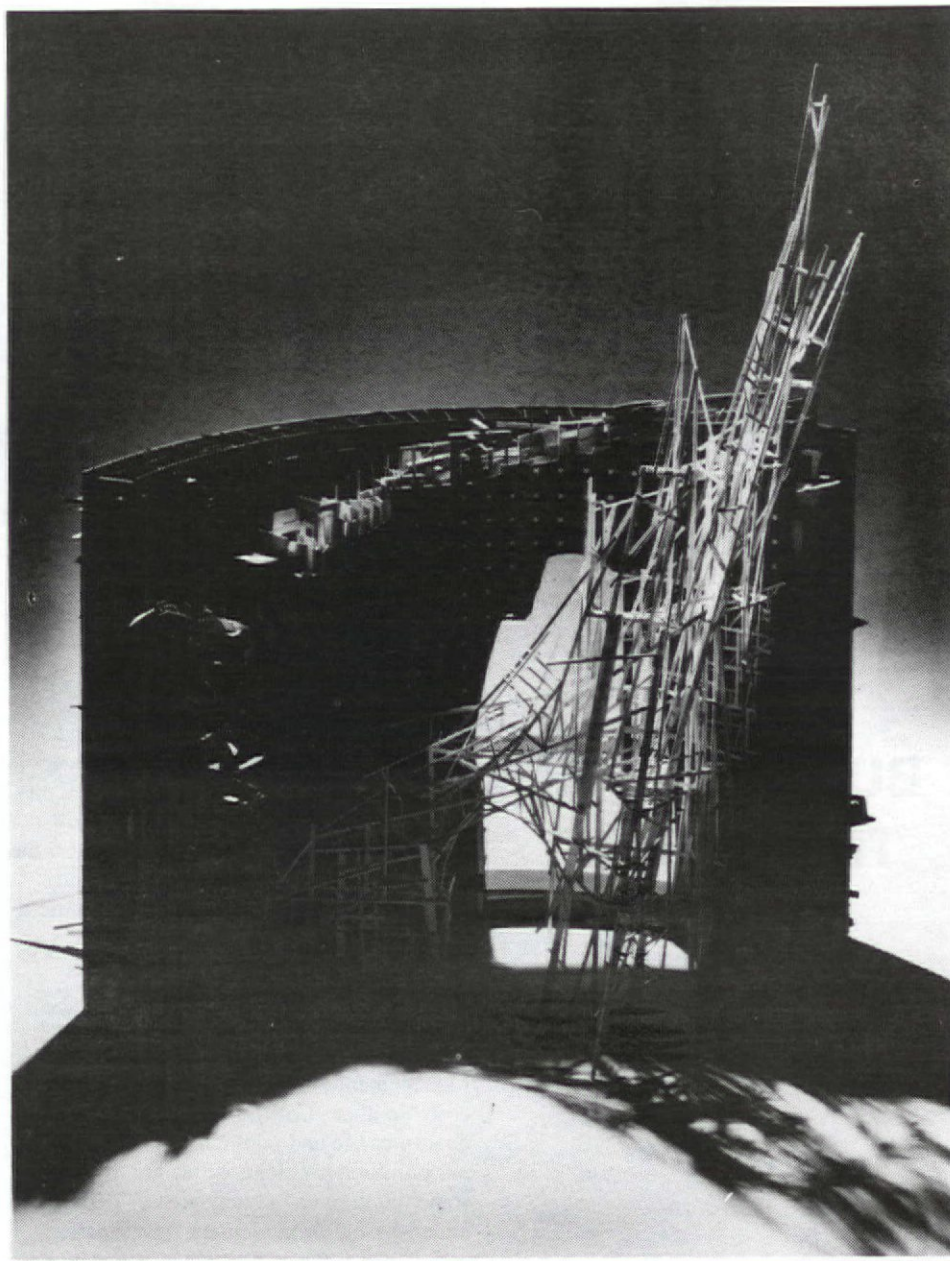
We concentrate on results, although some projects can take seven or eight months to complete. Sometimes projects will take a completely different direction, and then come back to the mainstream, but there is definitely an emphasis on having an end product. The process can be compared to a soccer game—it's important to have nice passes and nice plays, but one also has to get the goal.

Have you had a chance to visit any education projects similar to yours in the United States?

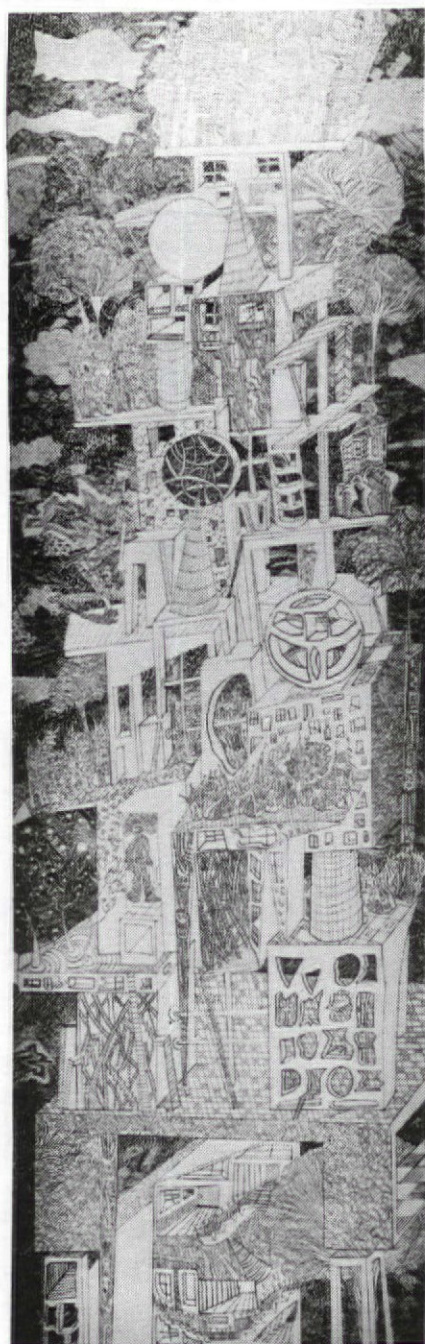
We have seen only two small schools, but they are just beginning. In the United States, there aren't as many specialized schools which deal solely with architecture or art as there are in the USSR.

What is your impression of the level of designed objects and buildings in the United States?

There is a big difference between seeing a picture and experiencing the object in its living form and state, where spatial, figurative and other relationships become apparent. Moreover, I have become aware of the difference in quality between the contemporary European, Japanese and American architecture. The United States has a different culture, in spite of the same times and interconnections. I think Americans are a little more conservative.



"The Wall", model designed and built by 17-year-old student.



"Skyscraper", drawing by 14-year-old student.

Architecture for Children



"Literature", collage by 16-year-old student at ECAS School.

As part of SCI-ARC's exchange program with architects from the Soviet Union, Ludmila and Vladislav Kirpichev, who run an architecture school for children in Moscow, toured Los Angeles and lectured at SCI-ARC in early April. Forbidden by the Soviet government to practice architecture, Vladislav Kirpichev, a graduate of the Moscow Institute of Architecture who has won a number of international competitions, now devotes all his time to running the ECAS School. His wife, Ludmila, a graduate student at the Moscow Institute of Architecture, works as a teacher at the school. *LA Architect's* editors interviewed the couple during their visit to Los Angeles.

Vladislav, you have entered international competitions and won awards for your architecture, haven't you?

Yes. In my third year of school I won first prize in a 1972 student competition called "Communal Recreation Time". My project was called "The Center for Recreation".

Was the project set in the Soviet Union?

No. The setting resembled an old European or an historical American city. It was an ideas competition dealing with the issues of placing a building in the context of an old town, which included transportation, recreation areas, architecture, and so forth.

And you also won the 1983 Doll's House Competition sponsored by Architectural Design magazine?

Yes, I was permitted to enter two designs. Both designs, the only entries from the Soviet Union, were selected for the second stage. I built a model which the government would not let me send, but I won the competition anyway. I would like to enter more competitions, but I am not permitted to do so.

I'd like you to describe how you teach the students. They come after school for how many hours each week?

It depends on the student's age and the program. The structure of the school activities varies. We think that the students shouldn't just come over, spend time and go away, but should maximize their work and creativity.

What are the age ranges of the students, and approximately how many students are in the school in any given year?

The ages range from 4 to 17, and there are about a hundred students. We began the school with a group of five children. At first, when the group grew larger, we made the mistake of selecting 15 students out of 100 applicants, which made the situation too competitive. Now we welcome everyone. The students are separated into groups of 10-12, which isn't the best way to teach, but makes the school easier to control. On Sundays they work as a single group.

How is the school funded?

There are basically two sponsors, a labor union and an art and advertising company, who pay for the children to attend. We supply the materials, like colored pencils, cardboard and good paper, which you can't buy in stores; we're taking materials from the United States back with us.

Are you two the only teachers?

No, we have assistants from the school's recent graduates and others from the Moscow Institute of Architecture.

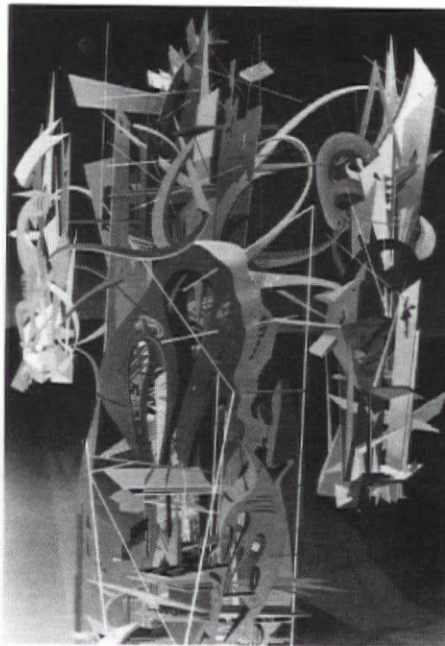
Does the school focus on having the students draw and build from their ideas or do they also look at buildings and study the city they live in?

The program is varied. We are not limited just to architecture, but to all the developments connected with architecture. For example, we make costumes, paint, design graphics, clothes, hairstyles, theatrical makeup, cakes. We look at the design of everything. The students write stories themselves, about their interests and ideas, and then make drawings about them. But whether the projects deal with clothes, hairdos or architecture, we want the students to develop a special train of thought, concentrating on the project. We want them to develop abstract thinking.

How do you encourage this kind of thinking?

We have developed several different teaching methods which emphasize abstract thinking, fantasy, spacial and logical approaches. For example, we have an unusual course on construction which deals with the way things feel. When you have two supports with a beam over them, it's rough at certain spans. We want the students to feel where the beam starts bending when we lengthen the span. Our lab courses and exercises are numerous in order to give students the nitty-gritty details. We want them to realize all the integrated parts of any project, so that they can understand the whole picture and how it works.

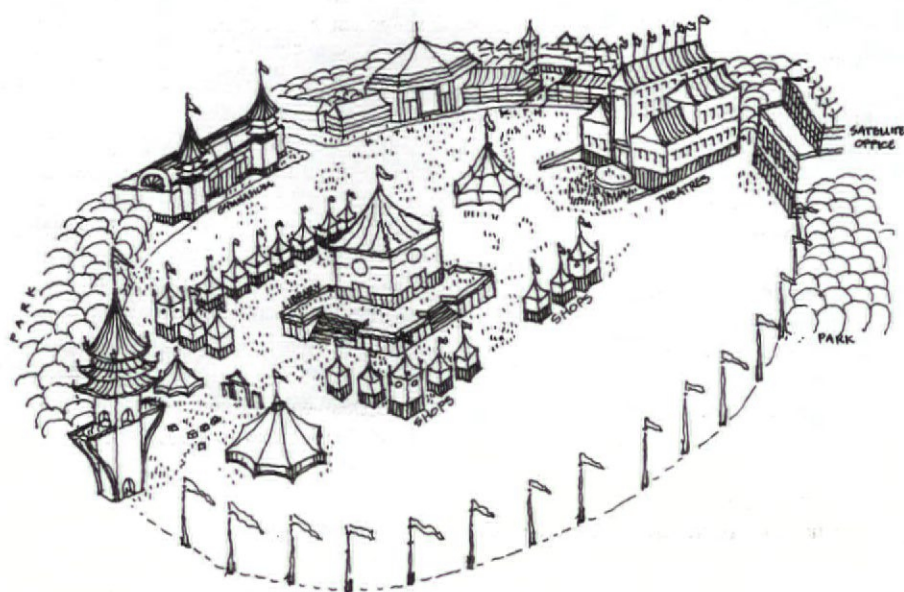
Also, we look at the stability of structures with five- and six-year-old children. We have discovered that at the age of three, children can perceive much more complicated things than just a square or a triangle. And at age eight or nine, children are able to construct and cut out very complex figures.



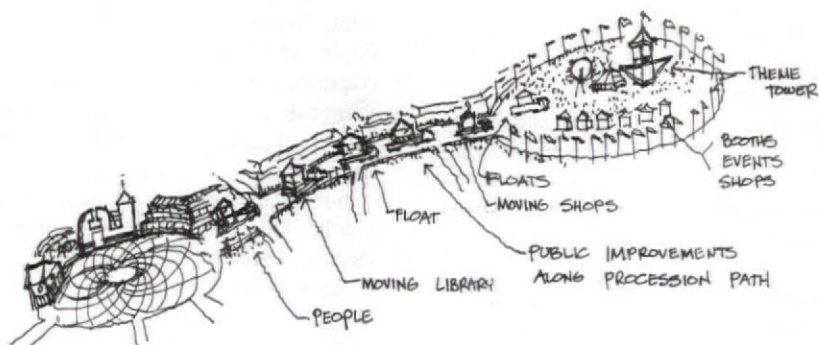
"A house which is a city", drawing by 14-year-old student.

Learning from Kawasaki

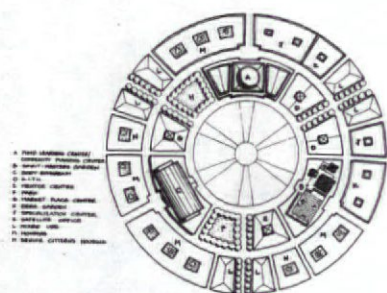
by Marc Futterman and Marvin Adelson



Southern California team's competition entry for the Campus City Festival in an Intelligent Plaza, Kawasaki, Japan.



Festival procession from the completion of one Intelligent Plaza to the opening of another.



Illustrative concept plan for an Intelligent Plaza.

The Southern California urban region is in the midst of a great social, economic and political transition. Our approach to these emerging conditions will have a direct impact on our quality of life and economic viability in the next century. The Japanese are exploring possibilities for urban life in this "information age" society by sponsoring competitions like the 1987 Kawasaki International Concept Design Competition.

A Los Angeles team entered the competition for the purpose of developing ideas which might later be applied to the Southern California region. Team members included Frank Hotchkiss, AIA, Director of Regional Strategic Planning at the Southern California Association of Governments; Marvin Adelson, Professor, UCLA Graduate School of Architecture and Urban Planning; Gerald Foster, Regional Vice-President, Pacific Telesis Group; Marc Futterman, Senior Urban Designer at Johnson Fain and Pereira Associates; Benjamin Stansbury, Jr., former Mayor, Beverly Hills; Charles Winckler, Director of Support Systems and Development, Pacific Telesis Group; and Marc Wilder, former Vice-Mayor, Long Beach. The following is the first article in a two-part series describing the team's second place entry and potential applications for Greater Los Angeles.

Until recently, Kawasaki was a declining industrial port and manufacturing complex of more than a million people. As Japan's ninth largest city, it occupies a 20-mile strip along the Tama River between Tokyo and Yokohama, averaging a width of less than three miles. It has been called "the meat between the two breads", suggesting both its configuration and potential. One of the world's largest concentrations of high-tech industrial research and development laboratories has grown up between its residential hill district and its port district of obsolete industries and dense housing.

Kawasaki's plans for revitalization focus on the establishment of a decentralized university with 18 specialized campuses arranged along the city's major transportation spine, each located near an "Intelligent Plaza". Such a university would have to be decentralized because Japanese law prohibits locating a conventional, traffic-congesting campus in a crowded area like Kawasaki. The plazas would be linked by an "Intelligent Network", a communication and information management system employing fiber optic cable and satellite. Annual festivals would celebrate achievement and add momentum to the process.

"Campus City", Kawasaki's vision for the future, reflects both industry's need for access to a university and the citizens' need for a user-friendly learning environment. At the heart of the Campus City concept lies the question of how the revolution in computers, telecommunications and information technology can beneficially influence the way people live and work.

The city of Kawasaki initiated an international ideas competition both to engage citizens in a public dialogue about the future of their city and to solicit professional proposals. The two stage competition, which drew some 240 entries from 25 countries, was sponsored by the city and its prefecture, the Japan Association of Planning Administration, and the Mainichi Newspapers, Japan's largest, with the cooperation of ten government ministries. Competition teams could develop in either written or graphic form any of four theme areas including "Intelligent Plazas", the proposed university called the Kawasaki Institute of Technology, the "Campus City Festival" and the "Intelligent Network".

Our team entered all four theme areas in order to show their interrelation and to deal with generic urban planning issues which might be applicable to Southern California. We proposed transforming the Kawasaki Institute of Technology, which was to be an MIT clone, into the Kawasaki Institute of Technology and Humanities, balancing science and technology with the arts and social issues. The Intelligent Plaza, which the competition program described as merely a small area near each university campus, became a kind of social reactor fueled by the campus' relation to industry, civic groups and residential areas. With the campus as

its kernel, each plaza would have a specific character attracting a community of users. For example, the Health Sciences campus would not only train health professionals, but would also be a center for biological research and pharmaceutical and medical equipment industries. Other uses would include related retailers, health maintenance organizations, nurses' residences, a specialized media library, health related training facilities, a hotel and conference center, and residential-care homes.

The Intelligent Plaza would also serve as a focal point for neighborhood redevelopment, festivals and exhibits, and an information access center for citizens. The Intelligent Plaza's strength is in its dual function as a destination for professionals with a shared economic interest and for ordinary citizens. Human needs are served by a learning center for the mind, a gymnasium and food market for the body, and a garden for the spirit. Additional uses include schools, daycare, parks, shopping, cinemas and places of worship. The city would then function as a collection of such destinations which would evolve as intellectual and business foci changed.

The Intelligent Network we designed would function as a library of all Kawasaki's specialized knowledge centers, using fiber optic and satellite technologies to link each plaza to other plazas, homes, offices and campuses throughout the world. The system uses state of the art digital technology, including optical/biological computers, packet switching systems, and artificial intelligence to assist in systems management.

Our team advocated using the Campus City Festival to extend Japan's existing tradition of festivals associated with regional, familial and natural cycles. The festivals would be used to channel residents' spontaneous energy and enthusiasm into organized civic action.

Each festival would be a choreography of events at local and city-wide scales. We envisioned a series of eighteen plaza festivals which would move around the city, each festival coinciding with the completion of one plaza and the dedication of another. The processions would be used to redevelop infrastructure, express neighborhood pride and transfer knowledge between communities. Each festival would be designed, orchestrated and executed by Kawasaki's citizens through a specially developed governance structure. Annual citywide festivals would be used to establish the new institutions of the Campus City before the turn of the century.

Prototypical architectural and urban design implements, like the ones used in the 1984 Summer Olympics, would include converted trains and trucks, floats and traditional Japanese carts, as well as markets, gymnasiums, theaters and learning

Continued on 9

BILL HERSEY (1940-1989)

"Renderer" sounds too glib to describe Hersey's role. "Delineator" comes closer, but his card read "Architectural Drawing" as if to distinguish properly between the task he set himself and that of the architects who hired him. Trained as an architect at Yale, he was attracted to drawing the designs of others as the more perfectible art.

His clients were not spared the perfectionist critique that he levelled at himself. For us, there was always the nervous preparation for the unpredictable arrival of the battered VW van and the vague, unspoken threat that if Hersey didn't approve of our design he would simply draw something else, possibly something better and perhaps closer to what we really had in mind. And then that ancient kitchen-bedroom-workshop-museum would roll up like some weird gypsy wagon and he would appear in the office (always lean and hard, speaking loudly and usually complaining about something) to take his first look at our unfinished design. "Oh, my God! You're not serious! You can't be serious! And I am supposed to draw this thing?"

Always he procrastinated and it took a day or two to know whether or not he really approved. By then he was camped in the office, working in shorts with his shirt off, smoking and drinking beer and going out to the van at odd hours to sleep.

If he liked what he was doing, it took longer than he had promised and up until the last moment the drawings would remain terrifyingly unfinished. I remember flying with

him to Houston so that he could spend the night in his hotel room watercoloring drawings (begun in LA) for our presentation to the city in the morning. He liked cutting it close.

The output varied in technique and power. The early drawings were minimal, linear and lucid. Over the course of fifteen years they became increasingly densely colored and atmospheric. At their best they were transporting works of illustration. Always they presented the elevated reality of a world of rich sensation and joyful experience (the joy in making them having been carefully camouflaged). Then there were the beautiful woodcuts and silkscreens, the fine letterpress work, the weaving.

The drawings lie in drawers in offices around the country. Some are now being collected for exhibition so that we can sense once again his outrageous energy.

Barton Phelps
Chairman, *LA Architect* Editorial Board

Beautification Awards

The Los Angeles Business Council's 19th annual Beautification Awards were announced recently.

Architects Gruen Associates and contractor, Marriott Corporation received the Jeffrey L. Tamkin Award for outstanding new commercial development for the J.W. Marriott Hotel, 2151 Avenue of the Stars in Century City.

Owner, Dominion Property Co., architect, David Jay Flood and contractor, Morley Construction received commendations for outstanding new multi-family residence for Sea Colony III, 10-150 Ocean Park Boulevard in Santa Monica. Sea Colony III also received the Alan Casden Award for outstanding new multi-family residential project.

The Landmark Award was given to the Los Angeles City Hall, LA's first high rise, erected in 1921. A special commendation was presented to Paul Lane, retiring general manager of the LA Department of

Water and Power. This year's event was dedicated to the memory of Robert Herrick Carter, who until his recent death, served as the dean of the Los Angeles community of landscape architects.

Owner, Korean Shopping Center, Inc., Gruen Associates, architects, and contractor, Peck/Jones Construction were honored for outstanding new commercial mid-rise for Koreatown Plaza.

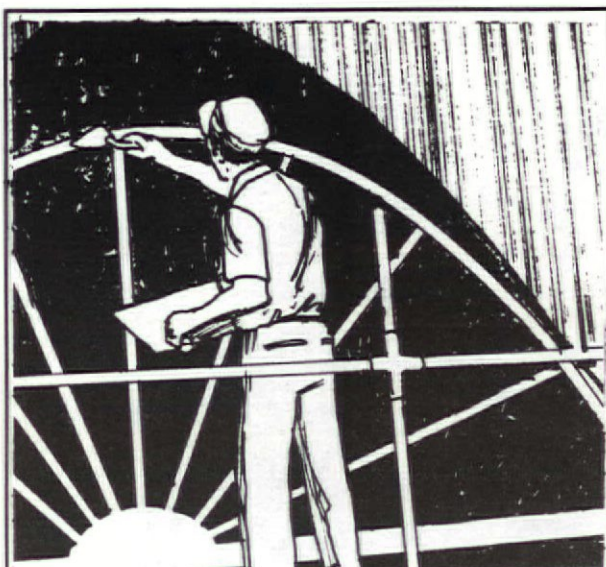
The Gene Autry Western Heritage Museum, architects, Widom Wein Cohen and the Kiewit Construction Company, contractors, were commended for outstanding new public building.

The Eastern Columbia Building, owner Palace Square/Barclay Associates, architect John Ash Associates and contractor Turelk, Inc., were cited for restored commercial highrise.

655 South Hope Street, owner The Ham-merson Property, architect Gensler & Associates and contractor McKee Construction were cited for remodeled commercial mid-rise. Engine Co. #28, 644 S. Figueroa, owner Management Compensation Group, architect Alton & Porter, and contractor Lusk Construction were cited for remodeled commercial low-rise.

Architect and contractor Steven Ehrlich was cited for new single family residence for the Ehrlich Residence. Lindbrook Manor, 10824 Lindbrook Drive, owner Lindbrook Associates, architect GBW Properties and Peter Magaro, and contractor Tri-Con Builders were cited for remodeled multi-family residential.

Citicorp Plaza, owner Oxford Properties, landscape architect SWA Group and contractor PCL Construction were cited for new commercial landscaping. The Handel Residence, owner Mr. & Mrs. Richard Handel, landscape architect and contractor Galper/Baldon Associates were cited for new residential landscaping. Landscape architect and contractor Raymond Hansen Associates were cited for remodeled residential for Brentwood Residence.



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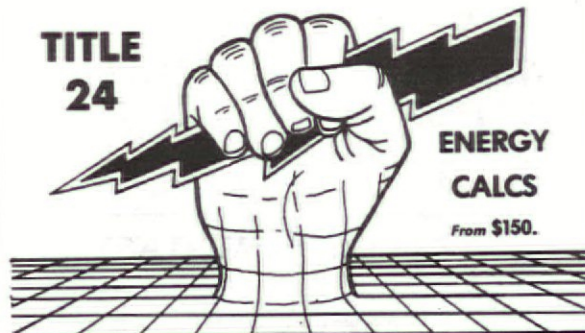
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NOTICE OF REQUEST FOR QUALIFICATIONS FOR ARCHITECTURAL CONSULTING SERVICES

The City of Thousand Oaks, California, seeks a consultant firm or team to provide architectural design services for a new Government Center and Civic Auditorium complex. The project will contain a government center including city and other offices, a 300-400 seat theater/council chambers, a 1600-2000 seat auditorium, and related structured parking. Schematic design for a future 14,000 sq. ft. conference/meeting center will also be included. The capital construction budget for the project is approximately \$32 million.

The prime consulting firm must have an office, or be closely affiliated with an architect in the Greater Los Angeles Metropolitan Area, and must have had experience with projects involving auditoriums. Firms desiring the Information Packet and Request for Qualifications should contact:

Edward Johnduff
Administrative Services Manager
City of Thousand Oaks
2150 W. Hillcrest Drive
Thousand Oaks, CA 91320
Telephone: 805-496-8601

Deadline for submittals to response to the RFQ will be June 23, 1989.

the city's role in the region, its economy, natural and built environments, education system, governance structure and social fabric. The roundtable will include architects and professionals from the related arts. All Chapter members are invited to attend, but seating may be limited, so please call the Chapter Office for more information and to reserve seats. In addition to the roundtable discussion, *LA Architect* will publish an objective summary of the LA 2000 report and a position paper which will be submitted to the Chapter Board of Directors for adoption as a resolution. The Urban Design Committee encourages Chapter members to become involved in helping to draft both the summary and position paper.

Also in June, the Urban Design Committee will develop a position regarding Council Resolution 38, a proposed Los Angeles City law now before the Planning Commission. The proposed law would establish mandatory environmental or site plan review procedures for commercial projects over 40,000 square feet, industrial projects over 100,000 square feet, apartment complexes over 35 units, hotel projects over 250 rooms, and any land-use change which results in an increase over 500 vehicle trips per day to a site.

During the past few months, the Los Angeles City Planning Department has sponsored two community design charrettes, called Los Angeles Design Action Planning Teams (LA/DAPT), as part of the official community plan update process. Two successful LA/DAPT's, which are based upon the R/UDAT format, have been held in Van Nuys and the Hollywood/Hillhurst communities and have included the participation of community members, invited guests and the assistance of the Urban Design Advisory Coalition. The charrettes consist of a team of six to nine volunteer professionals working for four days to complete a final report with specific recommendations. A third charrette is planned in mid-June for the Watts Community Plan area. Organizers of the charrettes, including Planning Department staff, are

encouraging the AIA/LA to become actively involved in planning and participating in the charrettes, which may become a regular feature of LA city planning.

State Senator Marian Bergeson (R., Newport Beach) has introduced a series of bills before the legislature which may significantly change the way urban design and planning are practiced in the state, and which may affect the practice of architecture. In brief, the bills would: set specific statewide goals for which local development decisions would need to conform (SB 965); involve the state more directly in enforcing, and strengthen the housing element of a locality's General Plan (SB 966); establish links between land use plans of local jurisdictions and transportation plans of regional authorities (SB 967); establish procedural steps so that jurisdictions can share property tax revenues (to diminish the lopsided effects of jurisdictions with land use policies aimed at generating tax funds which do not necessarily serve the broader needs of the community) (SB 968 and State Senate Constitutional Amendment No. 19); and to devolve regional planning power by dissolving the existing Southern California Association of Governments (SCAG) and forming two organizations, a new "SCAG" to allocate transportation and other planning funds, and a new countywide association to develop components of regional plans (SB 969). The Urban Design Committee is studying these proposed laws and will make recommendations to both the AIA/LA Board of Directors and the CCAIA Government Relations Committee, which is monitoring the bills.

Ricardo Capretta, AIA and Marc Futterman
Co-Chairs/Urban Design Committee

Datacad Users Group

The San Fernando Valley Chapter/American Institute of Architects hosts a monthly meeting of area Datacad users. For information call (818) 781-7100.

Title Registration

At its March meeting, the AIA Board of Directors gave final approval to the policies "Licensing: Practice Regulation" and "Licensing: Title Registration", which address the distinction between practice and title regulation, and outline guidelines for title registration of specialized disciplines within the building design industry.

These disciplines must be clearly defined and not in conflict with the discipline of architecture and standards of professional conduct established. Qualifications for title registration should be based on an appropriate combination of education, experience and examination, and must not preclude architects' prerogative to use the titles, where fitting, in providing architectural services.

In addition, the AIA opposes granting titles to individuals through grandfather clauses. When grandfathering is required by law, strict and equivalent education, training and testing criteria should be applied. The AIA also believes that use of a seal should not be granted to disciplines under title registration.

Protection of titles is intended to assure the public that the person using the title has specialized education combined with an examination specific to the discipline: a four year minimum professional degree or equivalent; a structured internship with qualitative as well as quantitative criteria; a task-related examination validated by recognized testing agencies.

"Licensing: Practice Regulation", a companion policy, concerns regulation of design practice in the building industry.

New Members

AIA. Steven L. Coppenbarger, *VCA/Randy Washington Group*; Daniel B. Eastburn, *Robert L. Earl Associates*; David Michael Herrera, *Robert L. Earl Associates*; Bradley Mark Isaacson, *Robert L. Earl Associates*; Kamran Ali Khademi; Maureen Sullivan, *Levin & Associates*; David Louis Swartz, *Skidmore, Owings & Merrill*; Douglas Teiger, *The Munselle Partnership*.

Associate. Mohammed K. Barradah, *Gruen Associates*; Daniel B. Bernstein, *Skidmore, Owings & Merrill*; Oussama Hamadani, *Great American Contractors*; Adele Mills, *Adele Mills Interior Design*; Ahmad Rabiei, *DMJM*; David Saadati, *Saadati Associates*; Cory Ticktin, *Skidmore, Owings & Merrill*.

Emeritus. Jerry Braveman; Richard G. Creadick; Victor A. Cusack; Donald Gill; Paul S. Hoag; George M. Shinno; Morton Soskin.

AIA Reinstatement. Alfredo B. Cabrera, *RTK Associates*; Richard Cartozian, *Terrell-Cartozian Associates*; Richard C. Hansen, *Gensler & Associates*; Herbert A. Katz, Jr., *RTK Associates*; Yukio Onaga, *RTK Associates*; Thomas T. Takahashi, *RTK Associates*; Wendell Alan Wright, *Wagner-Hohns-Inglis, Inc.*

Advancement. Scott W. Allen, *Donald C. Picken, Architect*; Brenda Conwell-Dudley, *Integral Interior Architecture, Inc.*; Kenneth A. Goodman, *Wilkins/Lippich Architects*; Michael Jonathan Kent, *Ross/Wou International*; Steve C. Kim, *Eawes Architect*; Richard J. Levy, *Architectural Photography & Design*; Michael N. Napolitano, *Middletown Township*; Lisa M. Sawyer, *Lisa M. Sawyer, Architect*; M. William Schott, *Wil Schott Architecture*; Philip D. Yankey, *Philip D. Yankey, Architect*.

Student. Hilda H. Kassardjian, *UCLA*; Scott W. Profeta, *UCLA*.

Transfer In. M.P. Brown, *AIA, from Washington Metropolitan*; John H. Johnson, III, *AIA, from Orange County*; John Jongok, *AIA, from Dallas*; James M. Glymph, *AIA, from Seattle*; Patricia Harris, *from Colorado West*; Harry F. Mallgrave, *AIA, from St. Paul*; Raymond Clinton Morrison, *AIA, from Ft. Worth*; Michael R. Nelson, *AIA, from Indianapolis*; Debra L. Sands, *AIA, from Orange County*; Richard L. Unruh, *AIA, from Southwest Oregon*; James L. Wells, *from Washington, DC*.

Transfer Out. Christopher J. Cedergreen, *AIA, to St. Louis*; Harry Bruce Herrmann, *AIA, to Boston*; Eric Ronald Janovsky, *Associate, to East Bay, California*.

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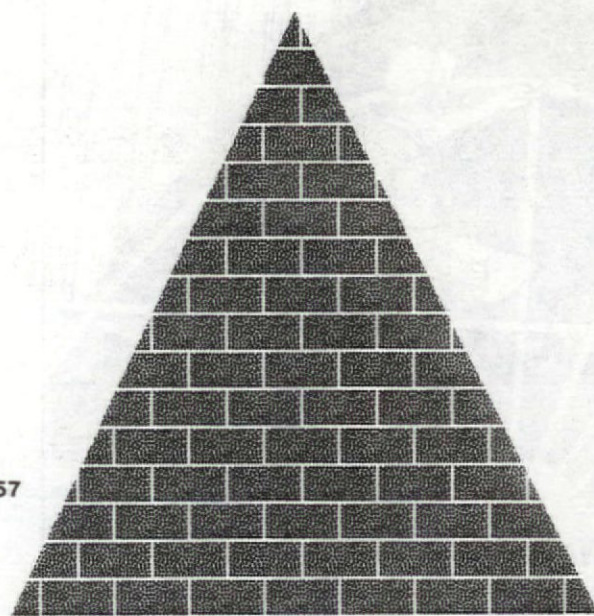
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ESHERICK AWARDED GOLD MEDAL

Joseph Esherick, FAIA, was awarded the Gold Medal, the highest honor of the American Institute of Architects, on May 8, 1989 at the AIA National Convention in St. Louis, Missouri.

Esherick is a past recipient of the AIA/ACSA Topaz Medallion for Excellence in Architectural Education. A highly respected educator who has taught at Berkeley since 1952, Esherick was awarded the University of Illinois/Urbana-Champaign's prestigious Plym Distinguished Professorship in 1987. His firm, Esherick Homsey Dodge & Davis, is known for designing UC/Berkeley's Wurster Hall, the first single family homes at Sea Ranch, the Deer Valley Resort, the Cannery, and the Monterey Bay Aquarium. It was also presented with the AIA's Architecture Firm Award at the 1986 AIA National Convention.

The Gold Medal award recognizes a distinguished career that began over 50 years ago and continues to be a vital force in architectural design, education and service to the profession and the community.

Code Talk

The City Planning Department is in the process of revising Los Angeles' Community District Plans and establishing Community Planning Advisory Committees (CPAC). The 35 Community/District Plans currently include: Arleta/Pacoima, Bel Air/Beverly Crest, Boyle Heights, Brentwood/Pacific Palisades, Canoga Park/Winnetka/

Woodland Hills, Central City, Central City North, Chatsworth/Porter Ranch, Encino/Tarzana, Granada Hills/Knollwood, Harbor Gateway, Hollywood, Mission Hills/Panorama City/Sepulveda, Northeast Los Angeles, North Hollywood, Northridge, Palms/Mar Vista/Del Rey, Port of Los Angeles, Reseda/West Van Nuys, San Pedro, Silverlake/Echo Park, South Central Los Angeles, Southeast Los Angeles, Studio City/Sherman Oaks/Toluca Lake, Sunland, Sunland/Tujunga/Lakeview Terrace/Shadow Hills, Sylmar, Van Nuys/North Sherman Oaks, Venice, West Adams/Baldwin Hills/Leimert, Westchester/Playa Del Rey, Westlake, Westwood, Wilmington/Harbor City, Wilshire.

The plans are intended to provide an official reference guide for future community development to be used by the City Council, Mayor, the City Planning Commission, other concerned governmental agencies, residents, property owners and businessmen.

The Community Plan Advisory Committees will advise the city on issues and policies affecting each plan. Committee members will be selected by City Council members from each of the plans' areas. Citizens can participate on the Community Planning Advisory Committees in areas where they live, work or have interests. The AIA/LA encourages members to shape their communities by contacting their City Councilpersons about becoming a member of a CPAC.

Rudolph V. De Chellis, AIA

Co-Chair/Building Performance and Regulations Committee

Architects in Government

This year's activities will focus on a continuing dialogue between government agencies, private architects and related professionals. The committee will also address themes like architectural and engineering errors and omissions, and dealing with government agencies: private

architects' observations and concerns. All AIA/LA members are invited to participate and share ideas at our monthly meetings. Check the *LA Architect* calendar for dates and locations.

Maria Campeanu, AIA

Ms. Campeanu is Chair of the Architects in Government Committee.

Landworth Scholarships

The AIA/LA Associates have awarded the second annual William Z. Landworth, AIA Memorial Scholarship of \$1000 to Steven C. Fiano, a fifth-year student at the College of Architecture, California State Polytechnic University, Pomona. Two other scholarships of \$500 each were awarded to Barbara Anne Bestor, a graduate student at SCI-ARC, and Pablo Maida, a fourth-year student at Woodbury University.

Established by the AIA/LA Associates in 1987, the William Z. Landworth, AIA Memorial Scholarship Foundation assists aspiring architectural students working toward graduation and, ultimately, licensure. Applicants for the competition are required to submit slides of their most creative design work, a letter of intent expressing their future role as an architect, letters of recommendation and, for the \$1000 Landworth Scholarship, an original essay based on a humorous situation in an architectural setting. The program is open to all third-year through Masters level students currently enrolled full-time in one of Los Angeles' five schools of architecture, which also include UCLA and USC.

Urban Design Committee

The Urban Design Committee and *LA Architect* are co-sponsoring a June 24 roundtable discussion of the LA 2000 Plan to develop a critical understanding of how it affects architecture and urban design and to develop a Chapter position. Drafted by a Mayoral committee over a three-year period and released in November 1988, the plan sets forth a wide range of goals regarding

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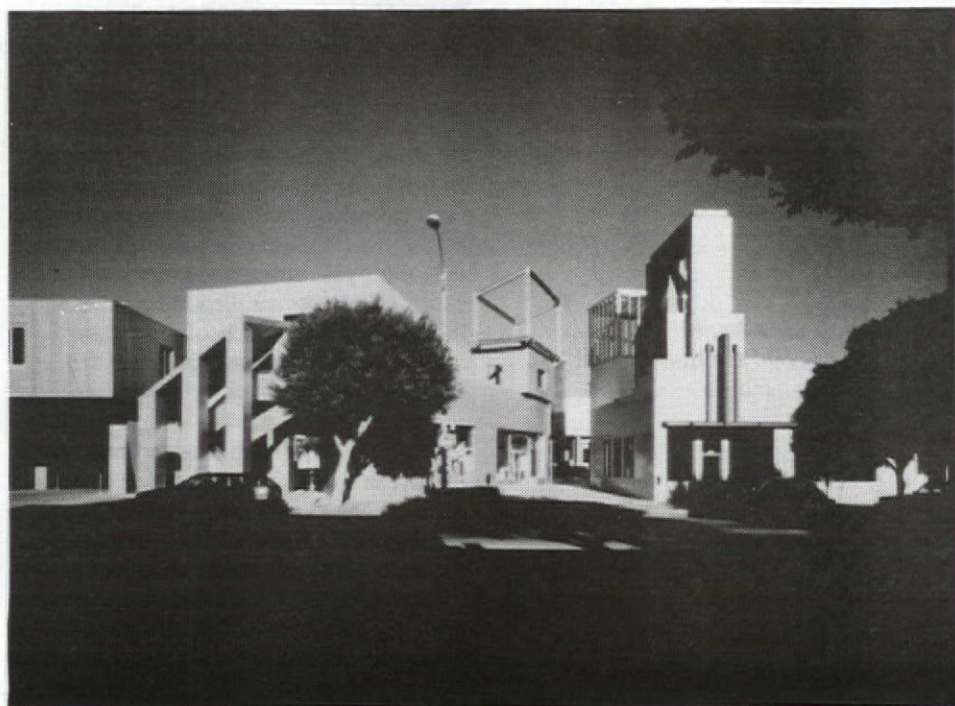
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L.A. ARCHITECT



Frank O. Gehry and Associates, Edgemar Development, Santa Monica, 1988 (Photo by Tom Bonner).

Gehry Awarded Pritzker Prize

Frank O. Gehry, FAIA, of Santa Monica, California was recently selected as the twelfth Pritzker Architecture Prize Laureate. The prize, consisting of a \$100,000 grant, a medallion and formal certificate, was presented in a ceremony on May 18 at Todai-Ji Buddhist Temple in Nara, Japan.

Gehry received his Bachelor of Architecture from the University of Southern California in 1954, and studied at the Harvard Graduate School of Design in 1956 and 1957. Gehry has received more than 25 national and regional AIA awards, including the Brunner Prize, and was recently awarded the commission to design the \$100 million Walt Disney Concert Hall for the Music Center.

He has also become widely known for his cardboard furniture concepts, and for designing museum exhibitions at the Los Angeles County Museum of Art, including *Art Treasures of Japan* and the *Treasures of Tutankhamun*. A retrospective exhibition of his work, organized by the Walker Art Center of Minneapolis, Minnesota, has toured major museums for the past two years.

Pritzker Prize jurors included chairman and founding member, J. Carter Brown, director of the National Gallery of Art in Washington, DC; Giovanni Agnelli, chairman of Fiat, from Torino, Italy; Ada Louise Huxtable, author and architectural critic of New York; architect Ricardo Legorreta of Mexico City; 1982 Laureate/architect Kevin Roche of Hamden, Connecticut; and Jacob Rothschild, chairman of the board of trustees of the National Gallery of Art in London, England.

The Pritzker Architecture Prize was established by the Hyatt Foundation in 1979 to annually honor a living architect whose built work demonstrates a combination of talent, vision and commitment, who has produced consistent and significant contributions to humanity and the built

environment through the art of architecture. Nominations are continuous from year to year, with over 500 nominees from more than 40 countries being considered.

Former Pritzker laureates include Gordon Bunshaft, Oscar Niemeyer, Philip Johnson, Luis Barragan, James Stirling, Kevin Roche, Ieoh Ming Pei, Richard Meier, Hans Hollein, Gottfried Boehm, and Kenzo Tange.

Women in Architecture Exhibit and Reception

A multi-media retrospective celebrating a century of work by women in American architecture will open at the Pacific Design Center June 23. "Women in American Architecture Exhibit: 1888-1989: An Historic, Contemporary and Southern California Perspective" began a national 3-year tour in mid-1988. The Los Angeles viewing, which runs through July 28, features a special section on women architects from Santa Barbara to San Diego.

The 198-board exhibit and multi-media presentation is sponsored locally by the AIA/LA, American Women in Architecture, the Board of the AIA/San Fernando Valley Chapter and the Pacific Design Center.

Celebrating a century of women's achievements in architectural design, practice and theory, the exhibit incorporates drawings, photographs, correspondence and audio-visual in presenting an historical overview and detailed case studies of individuals and firms. The exhibit has been displayed at AIA conventions in New York City, St. Louis, and Chicago.

The historic portion of the three-part exhibition, organized by the National AIA, traces the first women to graduate from architectural colleges. The contemporary segment, organized by women members of the Chicago AIA, represents work by 99 women around the country and is the result of a jury selection process. The local section, organized by an AIA/LA task force, illustrates the work of Southern California women architects including Rebecca Binder, AIA, Katherine Diamond, AIA, Margo Hebal-Heymann, AIA, Seraphima Lamb, AIA, Lisa Landworth, Brenda Levin, AIA, Janet Metson Urman, AIA, Gina Moffitt, AIA, Michaela Pride-Wells, AIA, Margot Siegel, AIA, Virginia Tanzmann, AIA, and Lisa Wightman, AIA.

Among the local historic architectural landmarks spotlighted are Julia Morgan's designs of the Herald Examiner and the Pasadena YWCA, Lillian Rice's plans for Rancho Santa Fe and Edla Muir's designs of Miles Playhouse.

An opening reception, hosted by Westinghouse Furniture Systems, will be held June 23 at the Pacific Design Center from 6 pm to 9 pm. Advance tickets are \$12 (\$15 at the door). The exhibition will be displayed in the lobby of the Pacific Design Center, 8687 Melrose Avenue, Los Angeles. Exhibit hours are 9 am-5 pm, Monday through Friday, June 24-July 28. For reception reservations or further information about the exhibit call (213) 659-2282.

Meyer Appointed New Director

On April 18, the Executive Committee of the AIA/LA Board of Directors appointed Christine Meyer as Executive Director of the Chapter.

Formerly Director of Professional Development for CCAIA, Meyer has worked in public relations, marketing and fund-raising for the past 15 years. She has worked as an account executive and project manager for The Orsborn Group Public Relations, and has served as consultant to individual clients as well as other public relations firms in San Francisco. Among her accounts were the City of Mountain View, California, the Western Merchandise Mart, and the public television and radio station, KQED.

Meyer says her goals for the AIA/LA Chapter Office are to "fine-tune its



Christine Meyer.

operations and develop a professional staff to provide the highest level of support and services to the Chapter leadership its committees and the general membership. In doing this the Chapter will be well on its way to becoming the Institute's largest and most responsive component as well as a viable influence in the community."

Israel Exhibition

Architecture Tomorrow: Franklin D. Israel, an exhibit sponsored by UCLA Graduate School of Architecture and Urban Planning in cooperation with the Walker Art Center and the Pacific Design Center, is on display May 25-June 21 in the Pacific Design Center's Murray Feldman Gallery. Organized by design curator Mildred Friedman for the Walker Art Center in Minneapolis and recently shown at the San Francisco Museum of Modern Art, the exhibit is sponsored in part by funding from the Frederick Weisman Company, the Jay Chiat Foundation and Burton Borman. The exhibit features six wood and concrete pavilions representing themes that repeatedly occur in Israel's work. Gallery hours are 12 pm to 6 pm, Tuesday through Saturday, and admission is free.

Book Signing

Los Angeles Times architecture critic Sam Hall Kaplan will sign his most recent book, *LA Follies*, June 14 from 7-9pm at the Samuel French Bookstore, 11963 Ventura Boulevard, Studio City. The event will be co-sponsored by the Los Angeles and San Fernando Valley Chapters of the AIA and Samuel French Theater and Film Bookstore.